

Sister Of Pain

Economy Picking

STEVE STEVENS USES A TECHNIQUE known as *economy picking* to perform an astounding series of arpeggio-type licks in his solo to "Sister Of Pain" (meas. 93-100).

Economy picking is a combination of alternate picking (down, up, down, up, etc.) and sweep picking (strumming). With economy picking, you alternately pick notes, except when moving to an adjacent string. When moving to a higher string, use two consecutive downstrokes, letting the pick "fall" onto the next string. Likewise, when moving to a lower string, you'd use two consecutive upstrokes. Picking this way helps reduce the demands on the tendons in your right hand and forearm, making certain licks easier to execute.

Figure 1 depicts the first two bars of Stevens' run with economy picking strokes included above the tablature. Practice this figure slowly until you feel you've got the hang of it, then try playing it up to tempo. Once you master Figure 1, you should have no problems playing through the next three bars of the solo, as Stevens employs the same arpeggio shape and picking pattern during these measures.

Measures 97-100 of "Sister Of Pain" showcase Stevens' impressive ability to harmonize lightning-fast licks with overdubbed guitar parts. Figure 2 depicts the

first two bars of this run (Gtr. 3, meas. 97 and 98) with picking strokes included above the tablature. Stevens employs economy picking here as well as left-hand pull-offs to perform the lick at hyper-speed with minimal right-hand pain. The pull-offs (indicated by curved lines in the staff and tablature) provide the picking hand with a brief period of rest during each beat. When performing the last D# note (2nd string/16th fret) during beats 2 and 4 of measure 97, economy picking should be used (two consecutive down-strokes), as these notes were most likely inadvertently sounded as Stevens moved his pick back toward the 1st string.

After you've thoroughly wood-shredded Figure 2, you should have no problems shredding through the rest of the licks in the solo, as they also use similar fingerings and the same picking method.

It may seem that these licks are the result of some off-the-cuff improvisation, but that's not the case. In order to play these extremely fast licks cleanly and comfortably, Stevens carefully arranged his picking strokes and left-hand fingerings beforehand. The guitar solo in "Sister Of Pain" shows us that occasionally working out licks ahead of time can result in a more interesting and impressive-sounding solo.

—Jeff Perrin

BASS NOTES

More and more musicians are using guitar

“de-tunings” to give their music a different slant. Guitarists and bassists prefer the heavier sound and ease of playability that de-tuning offers. The most popular de-tuning used today is a half-step lower than standard tuning. “Sister Of Pain,” however, uses a tuning that’s an entire whole-step below normal pitch. This tuning sounds especially “heavy,” and helps the rhythm section sound like an entirely different ship.

The one problem that de-tuning presents, along with possible bass neck problems, is that the decreased tension on the strings (more slack) requires a different left- and right-hand touch. This doesn't mean you should attack the bass with any less animalistic abandon, just take a little time to experiment with this tuning to get a feel for the nuances that the slinkier strings present. This is especially true with the main intro riff beginning at measure 9. The most important consideration is to play this line effectively, without pulling any notes out of tune. In the 1st position, the strings seem to flop around and pitches are almost indiscernible. Be careful to always know completely what is coming out of your instrument. The one exception we have for pitch difference is in the third measure of this riff (meas. 11) where we have to bend the G note a quarter-step sharp. It's very easy to accidentally over-bend this string, so be sure not to pull it too hard.

—Michael DuClos

FIG. 1

(meas. 93 and 94)

B

8va.....
Gtrs. 3 and 4

picking: □ A A A □ A □ A A □ A □ A A □ A ect...

TAB

14 11 12 11 14 11 11 12 11 14 11 12 11 14 11/12 15 12 13 12 15 12 12 13 12 15 12

FIG. 2

(meas. 97 and 98)

8va - -

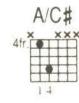
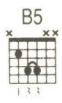
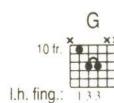
Gtr.3

SISTER OF PAIN VINCE NEIL

By VINCE NEIL

Guitar Transcription by Jeff Perrin

From Vince Neil's Warner Bros. recording EXPOSED



Tune gtrs. down one whole step (low to high: D, G, C, F, A, D)

A Intro

Moderate Rock $\text{♩} = 133$

(6) 12fr. E 5 7fr. E

Gtrs. 1 & 2

E5

P.H. (15ma) fdbk. (15ma)

1 P.H. (15ma)

Gtr. 3 f P.S. P.S. P.H. P.H. fdbk. w/ wah pedal throughout

T A B 2 2 3 0 3

pitch: G# P.H. (8va) *fdbk. (8va)

Gtr. 4 (w/vocoder) P.S. P.S. P.H. *fdbk. fdbk. (8va)

T A B 2 (2) 3 3 X (X) X (X) X X

* fdbk. produced by extreme volume. pitch: F#

w/ bar

Gtr. 3 Gtr. 4

5 slight P.H. 1/4 w/ bar P.S. Gtr. 3 Gtr. 4

(3) (3) (3) (3) (3) (3) (3) (3) 3 15 14 11 15 14

w/ bar

* flick pick up selector

w/ bar

Gtr. 1 Gtr. 2

Gtrs. 1 & 2 0 0 9 9 7 0 (0) (0) 3 9 7 8 5 14 10 14

w/ bar

** w/ vocoder effect

Gtrs. 1 & 2 w/ bar

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B. 1st Verse

little old place down south of La Grange where the whiskey flows and the night goes on for days
sultry queen set her sights on me Was the best damn thing that I ever seen ob yeah



She when pulled me into my time sin was up she now said How I must confess
 when I thought my time sin was up she now said How 'bout a a little more
 She's a
 For the

(5)
 3tr.
 B5 C C5 A/C#

end Rhy. Fig. 3

29

8va

(11) (12) (13) (14) (15) (12) (11) (10) (9) (11) (12) (9)

mf

let ring P.M. P.M. P.M. P.M. f P.M. slight P.H.

4 4 4 5 5 7 7 7
 4 4 4 5 5 7 7 7
 2 2 2 2 2 3 3 3 3 3 4 4 0 0 5
 2 2 2 2 2 3 3 3 3 3 4 4 0 0 5
 4 2 4 2 2 3 2

D 1st and 2nd Choruses

SISTER OF PAIN VINCE NEIL

E 2nd Verse

sweet young thing took a bite out of me she spread her cards out for all the world to see oh yeah

41 A5

P.M. P.M. P.M. D A D A N.C.

I went willingly

45 E5 Gtr. 3 w/ Rhy. Fig. 2

8va ----- N.C. P.H. (8va) P.H.

full slight P.H. P.H.

walked me back to a darkened room said This is on me boy I want to see you howl at the moon

49 A5

Gtrs. 1 & 2 P.M. P.M. light P.M. slight P.H.

And I'm talking soon

Gtr. 3 w/ Rhy. Fig. 2

w/ bar N.H. (8va)

grad. dive w/ bar

53

Gtr. 7 8va -----

Gtr. 3 slight P.H. full

* fade in and out w/ volume pedal

Fill 2 8va ----- P.H. (15ma)

Gtr. 3

Rhy. Fill 2 Gtr. 3

T A B (3) 0

SISTER OF PAIN VINCE NEIL

2. liquor in the front and poker in the rear

*C D G

A(no5)

C(no5)
w/ Fill 5

* Chords reflect harmony Gtr. part

G Guitar Solo

E5
w/ Rhv. Fig. 1 (2 times)

A5

E5

A5

Rock 'n Roll Doodle #81



Answer

Psychek for the warm-up band

SISTER OF PAIN

VINCE NEIL

A/C#

D

B

8va.....

94

Gtrs. 1 and 2 play Rhy. Fill 3

8va

97

Gtr. 3

Gtr. 5

C

A/C#

8va

Gtr. 4

Gtrs. 1 and 2 play Rhy. Fill 4

8va

99

D5

*P.H.
(15ma)

P.H.

* Gtr. 3 only pitch: G#

8va

Rhy. Fill 3

Rhy. Fill 4

Gtrs. 1 & 2 light P.M.

Gtrs. 1 & 2 P.M. let ring P.M. -

* erotic moans on these notes

H 3rd Chorus

knock down drag it out lick it up do it again

Drop down spread 'em out open up it's only a game

121 E5 A5 E E5 A5 A5

8va.....

full full

14 (14) 14 (14) 12 12 17 15 17 12 17 12 14 12 14

12/14 X 15 15 15/17 17/19 19 19
9/11 X 12 12 12/14 14/16 16 16

Yeah
N.C.
(B)

Come on Sister sister of pain
E5 A5

126 E E5 8va.....

Gtrs. 1 and 2

P.H. (15ma) P.H. (15ma)

Gtr. 3 w/ Rhy. Fig. 1 2 times

full full

19/22 22 22 22 P.M. P.M. P.H. 1/2 P.H.

16/19 19 19 0 2 2 5 2 5/7 5 2 5 2 5/7 4 4 2 4

pitch: G# - A G#

You're a knock down drag it out lick it up do

131 E5 A5 E E5 A5

8va.....

Gtr. 3 (begin fade)

full

15 12 15 12 15 15 15 14 12 14 14 12 14 12 (12)

it again come on do it do it Yeah
N.C.
(B)

135 E5 A5 E5

w/ Rhy. Fill 2

Gtrs. 1 & 2

P.M. P.M.

slight P.H.

2 2 5 2 5/7 5 2 5 2 5/7 4 4 2 4

Sister sister of pain

139 E5 A5 E5 8va.....

Gtr. 3 w/ Rhy. Fig. 1

3

15 12 15 12 12 15 12 15 12 15 15 14 12

11/2 slight P.H. 11/2